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of the Berlin students in their dingy chambers over their pipes. Nevertheless, Mariano sees no hope, either for the faith or the science of Italy, except in the hearty, thorough, and instant acceptance of the Hegelian key to universal wisdom. This will open philosophy to the nation which has looked for it so long in vain, and will save religion from the contempt which priestcraft has brought upon it. He is charmed to recognize its success in Italy elsewhere than under the hot sky of Naples. Is not Floriano del Zio, sometime professor of philosophy at Cagliari and Ferrara, and now member of the Italian parliament, a warm adherent of the Hegelian philosophy? Has it not an advocate in Eugenio Camerini, secretary of the Milan Academy, a keen intellect, a ready writer, an elegant and learned scholar? Is it not taught by Mariano Vitto, one of the solid thinkers of the young men of Italy, to his classes in the Lyceum of Faenza? And can it not also claim Stanislas Gatti, a master in linguistic science, and author of numerous literary and philosophical works? The future of Hegelianism seems to Mariano very hopeful, certainly if the life of Professor Vera is spared. "The doctrine of Christ," says he, "needed disciples and apostles to carry it to the world and give it to the souls of men. Vera is the greatest apostle, the *Apostolus gentium*, of Hegelianism. For not only does he expound and interpret Hegel, but he develops and completes the Hegelian system, in relieving it of its national and limited form, and giving it one more universal, in which it may be made accessible to the thought of other nations. Whatever may be the future of philosophy in Italy, whether, taking up the traditions of Vico, and still more those of Bruno, it boldly goes on in the Hegelian way, or whether it holds to the vague, uncertain, negative idealism which culminates in Papal infallibility, still Vera's work will remain, if not for Italy, at least for science and philosophy."

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5. — *The Amazon*. By FRANZ DINGELSTEDT. Translated from the German by J. M. HART. New York: G. P. Putnam and Son. 1868. 16mo. pp. 315.

GERMAN novels, according to the common idea, are ponderous, tedious, and obscure, full of metaphysical disquisition, prolix in their descriptions, and painfully heavy in their humor, without freshness or fancy, or any of those qualities which most commend the novel to the English mind. There are abundant specimens of German novel-writing which justify this estimate; yet it would be an error to make from these a sweeping generalization, and condemn in mass the whole

romantic literature of a people so industrious and prolific in literary production. There are novelists in Germany as bright, as witty, as crisp in style and sharp in description, both of scenes and characters, as those of France or England or America. Freytag and Auerbach write for English readers as truly as About and Dickens and Mrs. Stowe for German readers.

Mr. Putnam has undertaken to give American readers a better knowledge of German skill in this kind of work. He has promised a series of translations from novelists hitherto unknown in this country. The first of the series has appeared in "*The Amazon*" of Franz Dingelstedt. This book, which has not been overpraised in the "notices of the press" which are prefixed, has all the qualities of a good novel,—clearly drawn characters, variety of scene, variety of circumstance, a plot reasonably complicated, and a pleasant ending. There are descriptions of an artist's studio, of a merchant's warehouse, counting-room, and home, of the palace of an ambassador, of the interior of a theatre, of peasant life in the Tyrol, and of noble life in the Scotch Highlands. The scene is shifted with great dexterity, and we are never tired by the details. The translator, in his fear lest some of the descriptions might be wearisome, has omitted some eighteen pages,—a mistake, we think, as it mars the unity of the narrative.

The translation, on the whole, is good, yet it is open to several criticisms. To substitute the Irish brogue for the patois of the lower class in a German city is absurd. Then such phrases as "nature-curer" (p. 8), "have drunk brothership" (p. 58), "sniffing in me a light of the Church" (p. 70), are inexact renderings, as well as distasteful in themselves. The translations of the five songs in the last chapter of the volume are spirited enough, but fail to give the force of the original. "The leafy welkin" is a poor equivalent of "*die Blätterkronen*," and "suffused rays" does not express the meaning of "*thränenfeucht*." "*Grimmen Waffentanze*" is a stronger phrase than "the combat fearful." So in Antiope's song (p. 280), the spirit of the original is lost in the translation :—

"Mein Herz, das nie empfunden,  
Bekennst sich überwunden;  
O Sieger, nimm es hin!"

Mr. Hart translates :—

"My heart, that ere this hour  
Hath never felt love's power,  
O victor, it is thine!"

It is a little amusing to read in the story of the artist Roland, that the name "*Meyer*," the "*Jones*" of Germany, is one not fit for an art-

ist to bear, when we remember what prices the small pictures signed "Meyer von Bremen" bring in the market, and how many artists are proud of this plebeian name. One smiles, too, to find the genius of American *impresarios* recognized, and that the indefatigable Ullmann, "that worthy pupil of Barnum," is getting together an international opera to make a trip round the world, lasting five years, to carry in a ship called the Dolphin not only a complete troupe of singers and orchestra, but an iron theatre, with all the fittings, which can be put up and taken down at will. That the novel is German appears in the fact that the heroine *smokes*, and loses by that habit none of her charms to her artist-lover. As she puffs the chibouque, she is only all the more an Oriental queen.

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6. — *A Practical Introduction to Latin Composition, for Schools and Colleges.* By ALBERT HARKNESS, PH. D., Professor in Brown University. New York: D. Appleton & Co. 1869. 12mo. pp. 306.

WE called attention to Professor Harkness's Latin Grammar at the time of its first appearance a few years ago, and the prediction we then made has been already fulfilled in its general adoption as a text-book in the schools and colleges of the country. We have now before us a book by the same author, intended to aid the classical student in gaining a knowledge, theoretical and practical, of Latin composition. It consists of three parts,—the first two intended for use in the school studies preparatory for college, and the third for the earlier portion of a college course of classical study. The first part contains a progressive series of lessons and exercises on the etymology, and the second a similar series on the syntax; and these two, rightly studied, will make the pupil familiar, by various and continuous practice, with the forms and the constructions of the Latin language. The third part brings the student to a higher plane, and opens the way to an acquaintance with the elements of Latin style. The exercises are, throughout, translations from Cicero; and as Cicero's expressions are furnished to the pupil in the vocabularies, these exercises will, when properly done, be translations into Ciceronian Latin. If we miss anything in this excellent book, it is a series of exercises for the more advanced stage of study, which would form, when written, a continuous discussion of one theme, instead of isolated sentences on different topics. We consider it no good objection to such lessons, that an inquisitive and ambitious student might find the original passages in Cicero. Such finding, indeed, by the requisite diligence of search and study, would result in a